

ITALIAN OPERA HOUSE.

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second act. Nina for the first time for many months beholds her father, and the sight of him, by recalling the cause of her madness throws her into violent excitement; at that moment she hears the voice of Henrico, which turns the whole course of her anger into joy as passionate. The effect is very fine.

The music is of the modern Italian school, but Coppola has grafted on it some of the more solid beauties of the German school. The melodies are not so light and catching as those with which Donizetti's operas abound, but they display much passion and tenderness, mixed up with some quaintness and bold rhythmical phrases. The harmony is very full and rich generally, but not elaborately so, and the orchestral arrangements are very brilliant, containing many charming motives, and much clever counterpoint and imitation.

The first act is undoubtedly the best of the opera; the finale to it being the masterpiece of the work. We have been much pleased with Nina, and we feel sure that if the public will give it a fair trial, its beauties will develop themselves in a way to be remembered.

Madame Pico sustained the part of Nina most ably. She conceived the character in the true spirit, and displayed much higher dramatic powers than we thought she possessed. Her little childish by-play is in admirable contrast with her bursts of passion and emotion; in short, she imparted a deep interest to the piece from the beginning to the end. Her singing was also admirable: now simple, playful, and tender, anon wild, passionate, and raging, every shade in this very trying part she developed very faithfully.

We were both surprised and gratified by her performance, and we feel much pleasure in being able to speak thus warmly in her praise.

Signor Benedetti's rôle is scarcely as prominent as we would wish it to be, but what he does is perfect in its way. His pure and beautiful style imparts an importance to the merest trifles, and causes us to remember them as things worthy of note.

Signor Beneventano displayed more than his usual skill in the part of Count Rodolph. His rich and telling voice was kept in admirable control, and his really fine style rendered his singing delightful to hear. If Signor Beneventano would attempt *less* with the full power of his voice, he would accomplish more with the public, for this self-control would make his singing equal throughout, and worthy of his excellent education. The opera is, as usual, well put upon the stage, both as regards scenery and dresses, and the subordinate parts are carefully filled.

The band found the music a pretty good task for their powers, and they were consequently upon their mettle and determined to do their best. They played so well, that the instrumental portion of this opera forms one of its greatest attractions.

The celebrated opera *I Lombardi* will be the next opera performed, and this will bring the Signorina Barili before the public once more.

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The attendance at this fashionable place of amusement has not, for the past week, been so numerous as heretofore. The cause of this is the production of a new opera, which is not much liked by the regular visitors. The truth is, we believe, that never having heard any of the works of *Coppola*, they were in doubt as to what judgment to pronounce upon *Nina pazza per Amore*. It will be found, however, that this opera is deserving much consideration as a musical composition.

The following is a slight sketch of the plot of the opera :

Nina (Pico), is the only daughter of Count Rodolph (Beneventano), of whom she is also the darling and delight. She has been brought up in constant companionship with a youth named Henrico (Benedetti), and between them a tender passion has sprung up, which is sanctioned by the Count, although much against his will; for proud of his birth he looked for a higher match for his gentle Nina; but he yielded to her entreaties, and she was betrothed to Henrico. A short time after this the report of Nina's beauty and immense possessions drew many better suitors to her feet, and one of these high-born gentlemen being fortunate enough to please the Count, the betrothal to Henrico is set aside, and a marriage with the new favourite put in train. Nina, however, will not give up her first love, and as she cannot prevail upon her father to make her happy after her own way, she determines to fly with her lover far from the home of her childhood. The suitor, favoured of the father, was, however, on the watch and surprised the runaways. Henrico, in attempting to make good their escape, is severely wounded and left on the ground as dead, Nina is conveyed to her father's house, but deprived of reason through the dreadful scene she had witnessed.

At this period of the history the opera opens. Nina has been left in charge of the doctor of the family, (Sanquico,) who alone has power over her. Her madness is of the gentlest sort, excepting when some object by association recalls the subject of her grief, when she becomes almost violently frantic. The action of the opera from the opening up to the closing note, is but the development of Nina's gradual return to reason. Finally, the return of her father, whom the Doctor seizes away, and finally by the return of her lover. Henrico, who, though wounded nearly unto death, finally recovered and came to seek her out. The opera ends to the perfect satisfaction of every one.

From this description it will be perceived that there is but little dramatic action in the plot. The only good situation is at the close of the

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